

## Appendix 1:

### Criteria for Buildings Making a Particular or Special Positive Contribution to the Character & Appearance of a Conservation Area

This appendix outlines the criteria used for identifying buildings with the potential to be included on a draft Local List of Buildings of historic and/or architectural importance. These buildings are considered to make a particular or special positive contribution towards the character and appearance of the Conservation Area.

Please note that buildings with the potential to be added to a Local List are identified on Plan 5 of the appraisal. Please also note that this does not preclude the identification of further buildings during the course of the day to day development control work of the Council. Each building will be considered on its own merits and in relation to the nature and extent of change which is proposed in individual applications for alteration or demolition.

The following criteria have been used to select buildings which have the potential to be added to a Local List:

#### 1. **Architectural significance includes rare or surviving examples of buildings or structures which:**

- are valued locally for their architectural interest
- demonstrate design features characteristic of the local area or typical of a specific architectural style
- have architectural associations with locally or nationally notable architects, designers or engineers;
- buildings or structures which exemplify craftsmanship in the working of materials or an innovative use of materials or technology

#### 2. **Historic significance includes buildings or structures with strong associations with:**

- Important local or national historic events
- Strong historic social or community significance (e.g. schools, community halls, institutions)
- Significant links with locally or nationally famous or notable people

#### 3. **Group or townscape significance includes groups of buildings or structures, or a building or structure, which make a positive contribution to the character of the area, including:**

- Building groups, structures or features, including terraces of buildings, which help form an attractive local character
- Notable buildings or structures, which due to their architectural and or historical character contribute to or form an attractive local character.
- Grand domestic buildings or institutions set in own grounds
- Good examples of town planning or important historical development or change within an area.

#### 4. **The importance and interest claimed for a building or structure proposed for inclusion on the Local List must be demonstrable.**

#### 5. **The importance to the local community of a building or structure proposed for inclusion on the Local List must be demonstrated by consultation.**

## Draft Policies for Buildings or Structures Included on the Local List

1. There will be a presumption in favour of retaining and re-using buildings included on the Local List unless it can be demonstrated independently that a building is structurally unsound or that there is no appropriate and viable alternative use for it.
2. The maintenance and restoration of buildings and structures on the Local List will be encouraged.
3. The following types of development affecting buildings or structures on the Local List will normally be resisted:
  - development which involves total or partial demolition;
  - development which requires inappropriate alteration or extension;
  - development having a detrimental effect on their setting or context
4. Applications for alterations and extensions will be required to incorporate proposals which preserve or enhance the architectural or historic interest of the building or structure and its setting.

## Appendix 2: Policies & Recommendations for New Development

### **The following general design guidance is suggested:**

This guidance provides general advice for all development that will affect the character or appearance of the Conservation Area. Pre-application discussion should always be undertaken, although larger sites may be the subject of development briefs. Even small developments may be in such sensitive locations that they require a concise brief from the Local Authority. In all cases a Design Statement will be required to accompany the application. The Character Appraisal for the Conservation Area must be consulted and referred to by the applicant or the applicant's agent, the developer, and the planning officer, as it will assist in setting the context of the development. This can avoid abortive work in preparing development proposals and effect a considerable time-saving in negotiating the scheme.

Because of the need to fully consider the impact of the proposed development, it is not appropriate to entertain applications for outline planning permission affecting the Conservation Area. The Local Planning Authority will use its powers under the General Development Procedure Order to require the submission of full information.

It is strongly advised that all parties visit the site and its setting. The setting will vary in almost every case, but as a guide it should be taken as the area from which the site can be seen and the surroundings seen from the site. The setting can also be defined as the general pattern of uses in the vicinity. These may vary on each side of the site. How the site or development of it will affect the ambience or perception of the Conservation Area or Character Area within it will also be important considerations.

It is important to consider specifically surroundings skylines, rooflines and landmarks (e.g. church towers, etc.), or if the development

will have an impact on cherished views or "signature" skylines.

### **Additional Information:**

Please also refer to specific sections of the appraisal for further advice on what may be considered important to the setting of your proposed development.

#### **Considerations When Appraising the Surrounding Built Form**

- What are the typical sizes and shapes of building plots? Are these uniform or varied? If varied, consider largest and smallest types.
- How do buildings relate to the back edge of the footpath or carriageway? This factor alone can help to assimilate new buildings into the street scene.
- Are the buildings in the street freestanding, or are they in small informal groups or more regular terraces?
- Are buildings linked in a particular way, for example with boundary walls?
- Do the buildings generally have their main ridgeline parallel to the street or at right angles?
- Are the buildings generally "grand" or modestly proportioned and styled?
- The character of the front boundary walls or fences is an integral part of the character of the area.
- Identify the predominant materials and colour of material in the area and if any are unique.

The character of the site should be considered. The boundaries should be noted, especially if they comprise hedgerows, mature trees, or vernacular walls, fences or railings.

The point of access to the site and its detailed design will have to be agreed with both planning and highways officers. Generally, care should be taken to minimise any damage to the quality of boundaries through the

uncritical imposition of sign lights and/or the formation of bell-mouths, etc. Appropriate car-parking provision, garaging requirements, etc should be considered from the outset.

Consider potential assets on-site, such as lie of the land, areas of shelter and sunny aspect, existing structures such as buildings or walls, trees or hedgerows which might be incorporated into the scheme. How a new building will achieve its required Code for Sustainable Homes or BREEAM certification whilst having regard to the qualities of the Conservation Area also needs to be considered from inception of the scheme.

The frontage part of the development should face outward to the streetscape, unless there are compelling reasons not to do so.

The character of the development should be determined by layout and providing an appropriate sense of identity and enclosure. A sequence of spaces and places should be considered – from major to minor space, formal/symmetrical, or informal. Respecting the existing pattern of development in the vicinity (morphology) is particularly important in the successful integration of new development into an historic setting.

Design considerations such as window and door proportions and rhythm, ratio of 'solid to void', subservience of elements such as garages, roof type (gable or hipped), roof pitch and orientation of ridge/eaves, projection or recession, and choice of materials, should all derive from the character of surrounding buildings forming the setting.

Contemporary solutions may be appropriate if it can be demonstrated that they derive from a comprehensive appraisal of the site and display a high quality of design and materials.

### Developing a Design Concept

- What is the role of this development within the setting?
- Is this a gateway or other edge development on the approach or periphery of the site?
- Is it a focal point development terminating a view or providing a skyline?
- Is the site at a pivotal point in the townscape, turning a corner from one type of development to another?



## Appendix 3: General Criteria for Boundary Revisions

In general, the aim is to include buildings and streetscapes which are 'special' in terms of architectural or historic interest. This may mean locally distinctive or significant, not the purely attractive. The Conservation Area boundary should be coherent and include a majority of buildings which make a positive contribution to the special qualities of the area. However, it is likely that some neutral or negative buildings will be included, if they contribute to the generally positive streetscape or because they may be improved or redeveloped in the future.

### Categories of Boundary Revisions

Suggested changes to boundaries will fall into one or more of the following four categories:

- *Administrative:* General administrative best practice in terms of detailed boundary changes, for example, taking in the entire plots of private properties such as gardens.
- *Recent Development:* Changes due to recent developments which are not considered of sufficient merit to remain within the Conservation Area, where their removal would not compromise the integrity of the remaining Conservation Area.
- *Alternative Means of Protection & Management:* Changes due to an unexplained inclusion of the wider setting of a settlement, which may be better protected by the identification of strategic views or key characteristics (for example openness) particularly where the area in question is the subject of robust planning policy (such as green belt or Area of Outstanding Natural Beauty status). Where a large parkland or part/all of a farm has been included – consideration should be given to established protection. Is the area, for example, a Cadw or locally registered Park and Garden or part of the curtilage of a listed building? If so, does it have a direct relationship with the rest of

the Conservation Area or is the relationship incidental?

- *Re-assessment of Special Character:* Some parts of a town may gain enhanced status by a re-consideration of their special character. This may emerge from detailed historic assessment of an area or from re-consideration of the architectural or historic qualities of the buildings. This is often the case with late Victorian and Edwardian suburbs which were often excluded from early town designations. Where comparison of the area, with that which is currently designated, finds that substantial similar property types or period of property exist within the area careful assessment should be made of the qualities of this area in comparison with adjacent designated areas. Ultimately there should be a qualitative assessment undertaken of the area and its condition and the likelihood of positive management emerging from its future protection. There is little point in designating a substantial area of unlisted buildings (single family dwelling houses) if robust planning controls are not proposed for their future protection.

### Key Considerations When Assessing the Existing Conservation Boundary

*Does the line coincide with the rear of the buildings fronting a street or other space of interest?*

Some lines are drawn to the rear of a building or even through them: this can be confusing when interpreting what is within a Conservation Area and what is omitted. Always draw the boundary along the rear property line of any building fronting a street.

*Does the line include the width of a street, where one side is within the street and the other side is not?*

As streets are seen in totality a Conservation Area boundary which runs down the centre-line of a street is arbitrary and implies that street improvements as a whole cannot be made. Always draw the boundary to the back edge of the footpath on the side where the buildings are not deemed of architectural or historic interest. This implies that the street as a whole, and its frontage walls, hedges or railings can be enhanced, possibly reducing the negative impact of the buildings on the side of the road outside the Conservation Area.

*Does the Conservation Area resemble a slice of Swiss cheese? i.e. are there a number of holes in it?*

If this is the case it may be that the Conservation Area will lack coherence and prove difficult to administer. Perhaps some buildings of neutral impact but which were omitted may be included, if there is the chance of enhancing sensitive redevelopment, especially if these are only exceptions to general good quality. Otherwise perhaps a Conservation Area may be re-defined as two with co-terminus boundaries and the holes are reduced in the process.

*Is the Conservation Area very small and centred on a handful of Listed Buildings?*

Perhaps this might be de-designated and reliance placed on the setting of the Listed Buildings. This might be especially true where development pressure is anticipated as being low.

*Does the Conservation Area include a large proportion of houses which have undergone considerable negative change due to permitted development or poor development control?*

If the proportion of houses in a street which have lost original architectural features (windows, front doors, loss of chimneys, boundary walls, re-roofing re-cladding) is over 50%, then perhaps de-designation of that street should be considered.

However, if the spaces defined by the buildings on the street or if the buildings have exceptional positive historic or townscape significance, then the percentage of unsympathetic alteration might be raised to about 85% - 90% before de-designation is considered. This needs very careful consideration and should take into account other factors such as the ease and likelihood of detrimental changes being reversed. In other words, is it only windows and doors that have been changed with the essential form and values of the traditional building and its wider setting (for example being part of a terrace) still remaining intact? The thresholds should be set to reflect a certain set of circumstances and these are going to be different on a district and sometimes building by building basis.

<b>Article 4(2) Direction</b>	An Article 4 Direction may be issued by the Council in circumstances where the danger of the erosion of the character of the areas is such that specific control over development is required. The effect of such a Direction is to remove the usual permitted development rights, thereby necessitating a planning application to be made. It can include for example any proposals to replace windows, doors, roof and can restrict the construction of a porch or extension, the painting of the external surfaces or the removal of chimney stacks.
<b>Building Line</b>	The common alignment of building frontages in relation to the back edge of the carriageway, footpath or waterfront. The building line might also refer to a common alignment of the backs of buildings.
<b>Building at Risk</b>	A phrase used to describe a building which is in poor repair (eg, leaking/blocked gutters, broken slates, structural problems) and often vacant with no use. The combination of these two factors and the severity of the repair issues determine the degree of risk and the need for action.
<b>Buildings Making a Positive Contribution</b>	A building of local importance which is considered to make a positive contribution to the special architectural or historic interest of a Conservation Area, but does not meet the criteria for it to be added to the statutory list of buildings of special architectural and historic interest. It may, for instance, be part of a group which by its scale, alignment, materials or style contribute to the quality of the townscape.
<b>Double Pile</b>	A deeper plan, usually late 17 <sup>th</sup> – 18 <sup>th</sup> century domestic building having two pitched roofs spanning its depth, parallel to the main elevation. This arrangement was necessary as timber and slate or tile roofs were limited in span or pitch. Double pile arrangements were superseded by mansard roofs using lead or zinc on their low pitched elements.
<b>Enclosure</b>	The arrangement of buildings, walls, trees etc. to provide different levels of containment of space.
<b>Encroachments</b>	The process of infilling a market place in the later medieval period with compact buildings erected on the sites of stalls. The encroachments took the form of rows of buildings creating narrow lanes, or built against the boundary of a churchyard facing the market place. In some towns these rows were called shambles and the lanes named after the trades of the original stalls e.g. Mercer or Fish Row.
<b>Faience</b>	A hard fireclay walling material (similar to terracotta) which can be moulded into low relief decorative designs. It is often coloured white, sometimes with design elements picked out in other colours; usually blues, greens or reds. This cladding material was popular in Art Nouveau architecture, or buildings of the interwar years.
<b>Landmark</b>	This can be a major or minor feature in a townscape or landscape, which contributes to the image of a place or to its legibility. A landmark has to possess 'meaning' for people: it does not necessarily have to be visually



attractive. A major landmark may be a church tower or spire – visible from a considerable distance. A minor landmark, such as a war memorial, is a memorable feature within a particular streetscape.

<b>Polite</b>	Designs developed by architects and architectural pattern books usually incorporating classical concepts of symmetry, proportion and scale in both plan and elevation.
<b>Poor Continuity</b>	Usually in the case of a street scene, this refers to gaps and missing elements (for example boundary walls) which result in a dis-jointed townscape and lack of a sense of place.
<b>Public Realm</b>	The spaces between buildings accessible to the public, including the highway, green areas, squares etc.
<b>Refronting</b>	The practice (usually in the 18 <sup>th</sup> century) of replacing the street frontage elevation of an older (usually medieval timber framed) building with a new front in a more fashionable contemporary (usually Georgian, in brick) style. The original building remained, behind the thin 'skin' wall. Most High Streets in market towns are lined with refronted buildings of this period.
<b>Scale</b>	This can have two meanings: It can be used to define the mass or bulk of a building often in comparison to other buildings or spaces or (the more strictly correct) meaning appertaining to the subdivision of a building to create different effects for example the architectural expression of structural bays, intervals of windows, proportions etc.
<b>Setting / Context</b>	The physical (built and landscape), community and economic setting in which the development takes place.
<b>Streetscape</b>	The character of the street environment, existing or proposed.
<b>Townscape</b>	The urban equivalent of landscape: the overall effect of the combination of buildings, changes of level, green spaces, boundary walls, colours and textures, street surfaces, street furniture, uses, scale, enclosure, views etc.
<b>Vernacular</b>	Traditional buildings of a region, frequently developed by local builders in response to the regional requirements, climate, site conditions and available locally sourced materials.
<b>Views</b>	<p><b>Panorama:</b> A 'wide angle' view encompassing a broad sweep of landscape, or the view of a town from some distance, from a vantage point.</p> <p><b>Vista:</b> A long view down a street, constricted by buildings on either side, or a view down an avenue of trees.</p> <p><b>Terminated View:</b> A view along a street which is 'stopped' by a building (or other feature) often designed as a focal point, to emphasise its role.</p> <p><b>Deflected View:</b> A view usually along a street, which is partially obscured by the curvature of the street, which 'invites' further exploration.</p> <p><b>Glimpse:</b> An incidental view seen in passing, perhaps through an archway or down an alleyway.</p>

## Appendix 5: Bibliography & References

### References

Aldhouse-Green, M., & Howell, R. (eds), *Gwent County History 1: Gwent in Prehistory & Early History* (University of Wales Press, 2004)

Apted, M, Gilyard-Ber, R & Saunders, A (eds), *Ancient Monuments and their Interpretation* (1997) re J.K.Knight's analysis of Usk Castle

Coxe, W., *An Historical Tour in Monmouthshire* (London, 1801)

Locock, M., *Monmouthshire Historic Settlements; A Planner's Handbook* (June 2002)

Newman, J., *The Buildings of Wales; Gwent / Monmouthshire* (Yale University Press, 2002)

### Maps

1801 Town Plan of Usk (G.R.O)

Usk Tithe Map 1846 (G.R.O. D-Pa2.60)

1881 1:2500 Ordnance Survey Map

1902 1:2500 Ordnance Survey Map

1921 1:2500 Ordnance Survey Map



## Appendix 6: Contacts

### Study Team

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### Useful Contacts

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*The Victorian Society*  
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[www.victoriansociety.org.uk](http://www.victoriansociety.org.uk)

## Part D: Conservation Area Appraisal Plans

**Plan 1:** St Arvans Conservation Area

**Plan 2:** Historical Plan

**Plan 3:** Area of Archaeological Potential

**Plan 4:** Spatial Analysis / Townscape

**Plan 5:** Listed Buildings & Buildings Making a Particular or Special Positive Contribution

**Plan 6:** Character Areas

Plan 6A: Townscape - Character Area 1

Plan 6B: Townscape - Character Area 2

Plan 6C: Townscape - Character Area 3

Plan 6D: Townscape - Character Area 4

**Plan 7:** Management Proposals

**Note:** All plans are intended to be printed on A3

### **Note Regarding Trees within the Conservation Area**

The plans within this document indicate the location of trees or tree groups. It should be noted that all trees within the boundary of a Conservation Area enjoy statutory protection under the terms of the Town and Country Planning Acts.

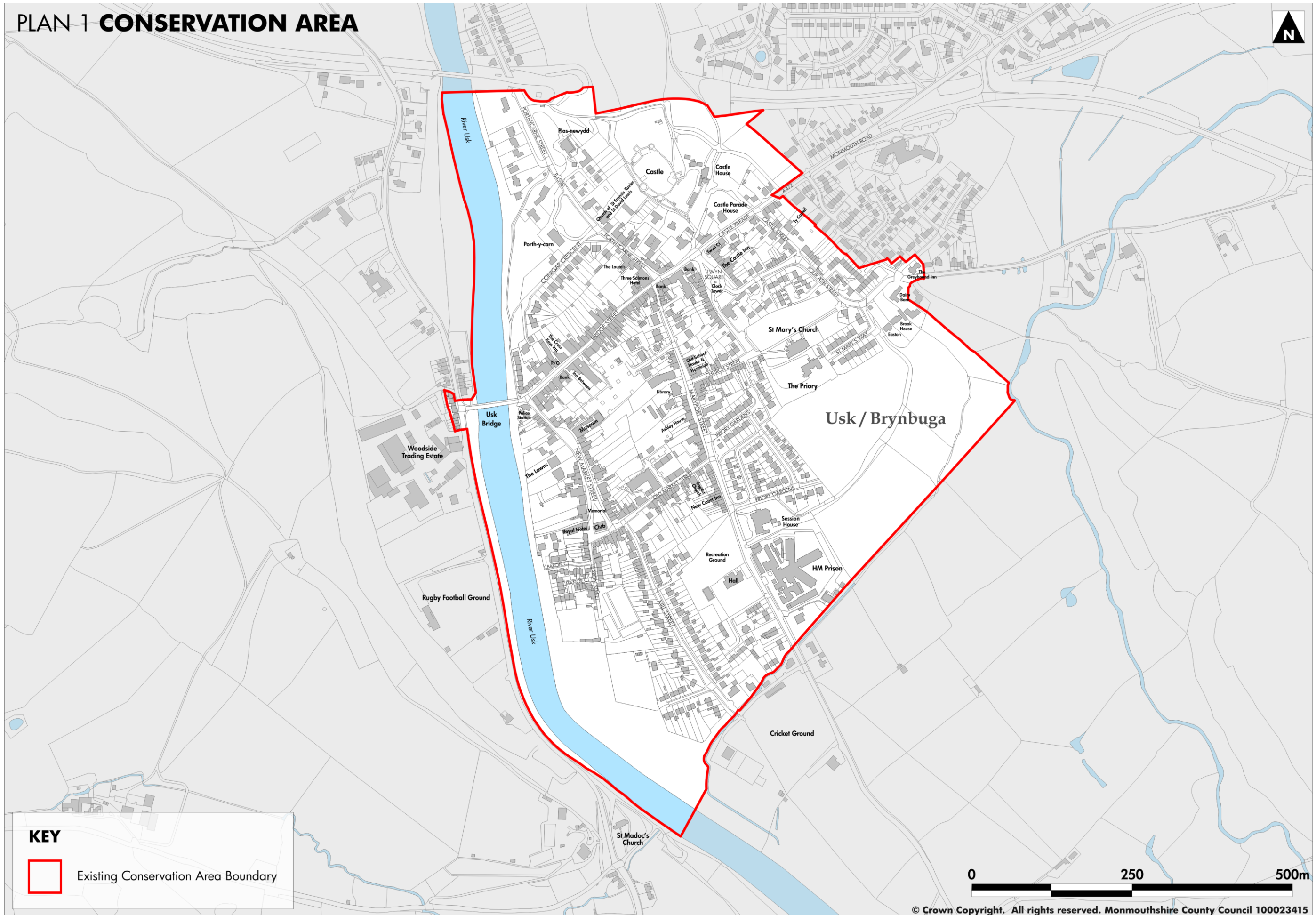
Any person proposing to fell or prune a tree in a Conservation Area is required to provide the Local Planning Authority with six weeks' advance written notice of such intent, providing sufficient detail in that notice to enable the Local Planning Authority to make a decision.

On receipt of such a valid statement of intent, the Local Planning Authority has two options:


1. To allow the proposed work to go ahead, or
2. To make a tree preservation order.

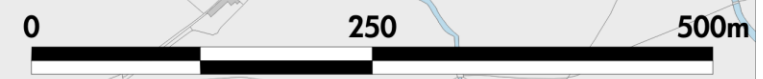
Should the Local Planning Authority fail to respond to the person making the statement of intent by the expiry date of the statutory notice period, that person would be at liberty to carry out the proposed work after that date.

# PLAN 1 CONSERVATION AREA



**KEY**

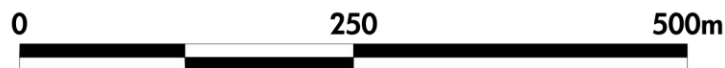
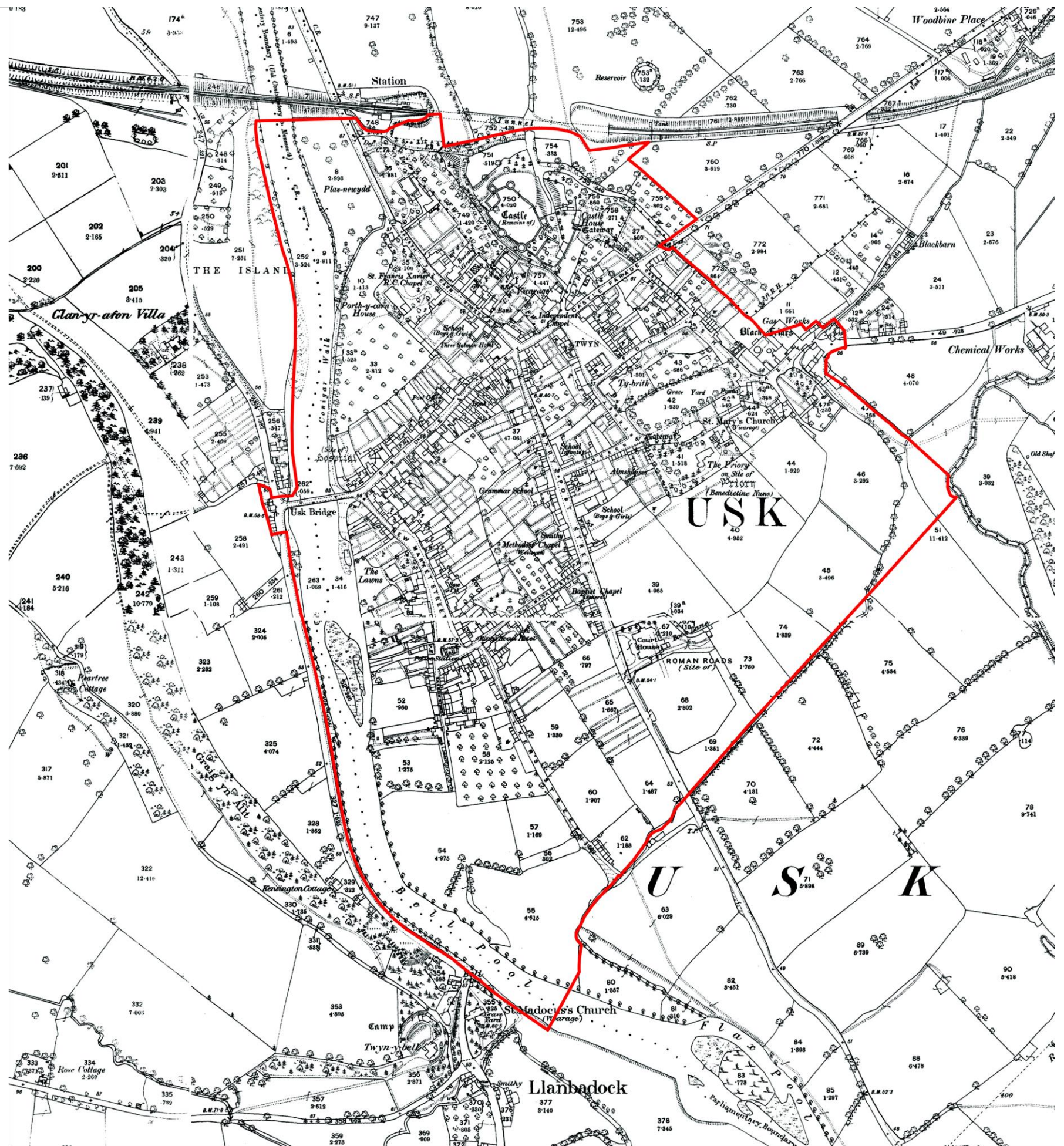
 Existing Conservation Area Boundary



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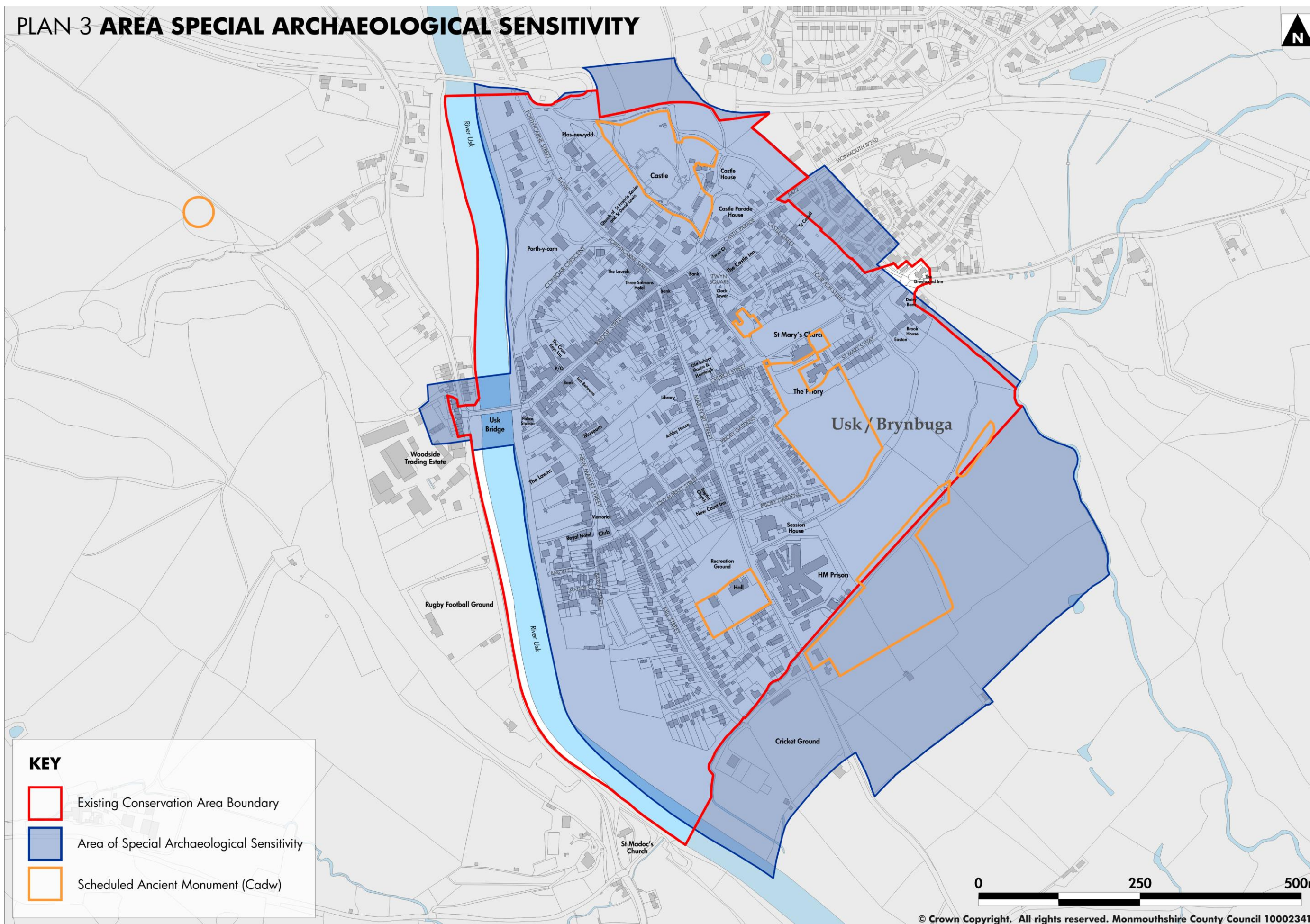
# PLAN 2 CONSERVATION AREA

Usk 1882 - Ordnance Survey 1st Edition 25" map





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# PLAN 3 AREA SPECIAL ARCHAEOLOGICAL SENSITIVITY



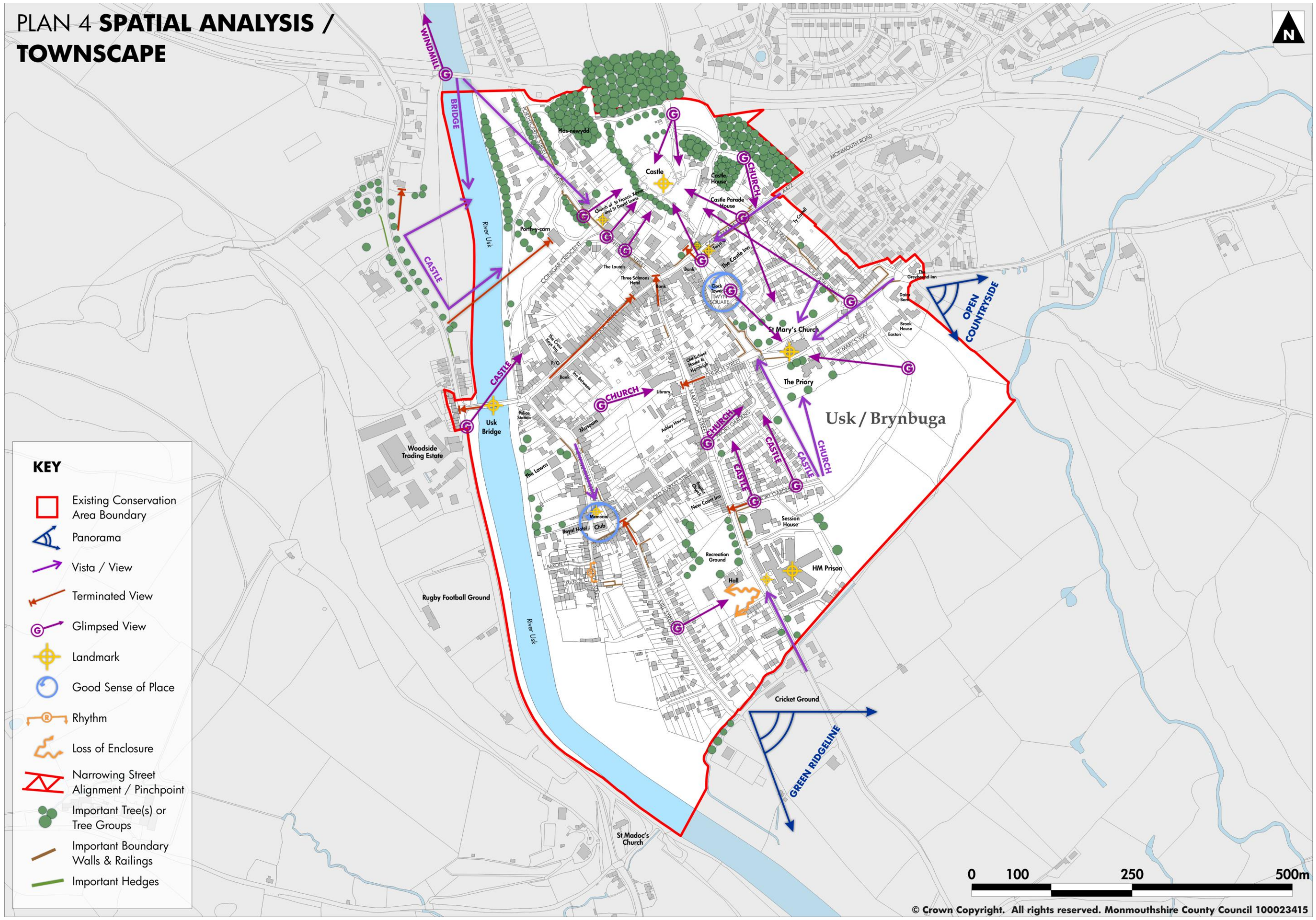
**KEY**

-  Existing Conservation Area Boundary
-  Area of Special Archaeological Sensitivity
-  Scheduled Ancient Monument (Cadw)

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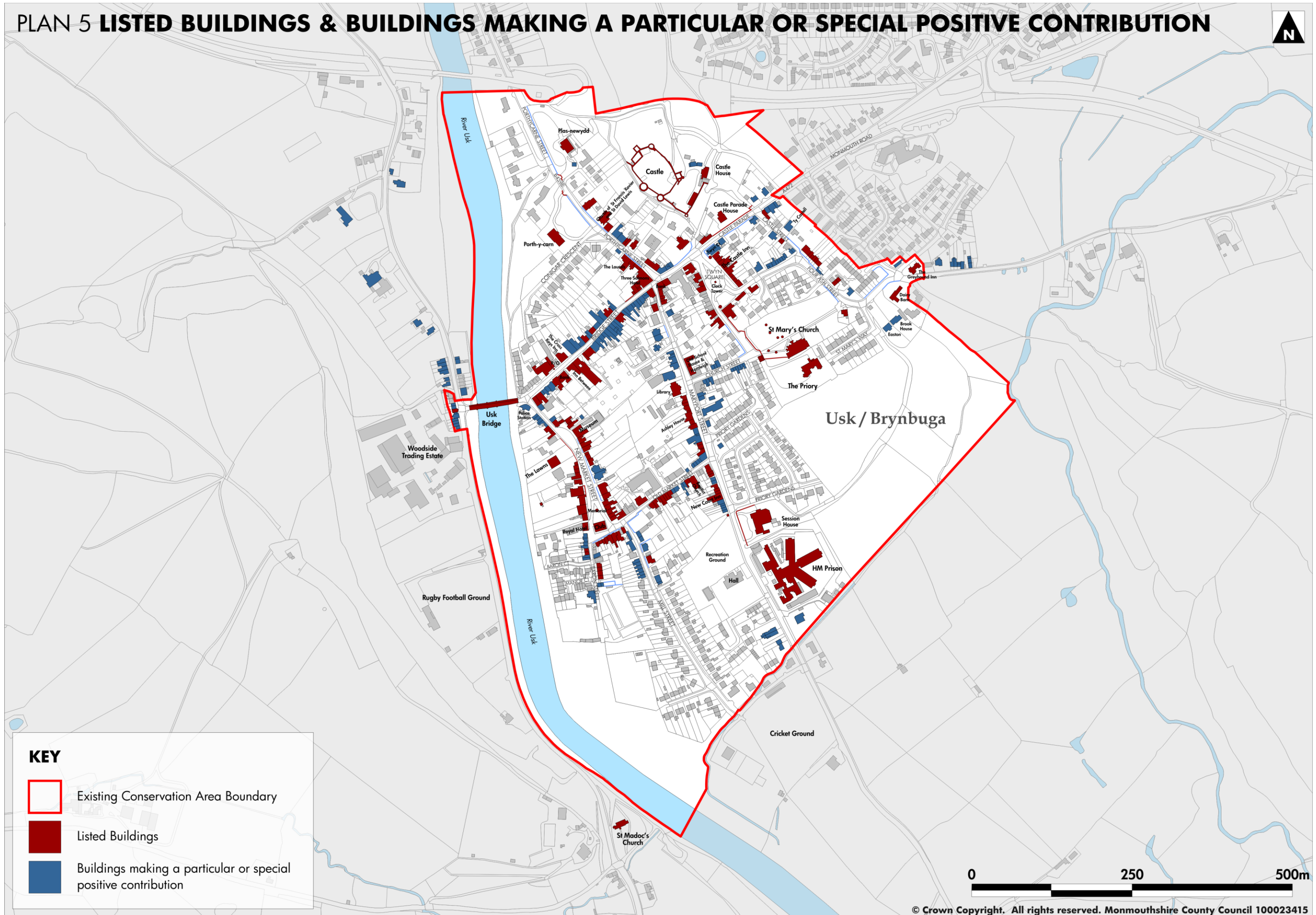
# PLAN 4 SPATIAL ANALYSIS / TOWNSCAPE






- KEY**
- Existing Conservation Area Boundary
  - Panorama
  - Vista / View
  - Terminated View
  - Glimpsed View
  - Landmark
  - Good Sense of Place
  - Rhythm
  - Loss of Enclosure
  - Narrowing Street Alignment / Pinchpoint
  - Important Tree(s) or Tree Groups
  - Important Boundary Walls & Railings
  - Important Hedges

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# PLAN 5 LISTED BUILDINGS & BUILDINGS MAKING A PARTICULAR OR SPECIAL POSITIVE CONTRIBUTION

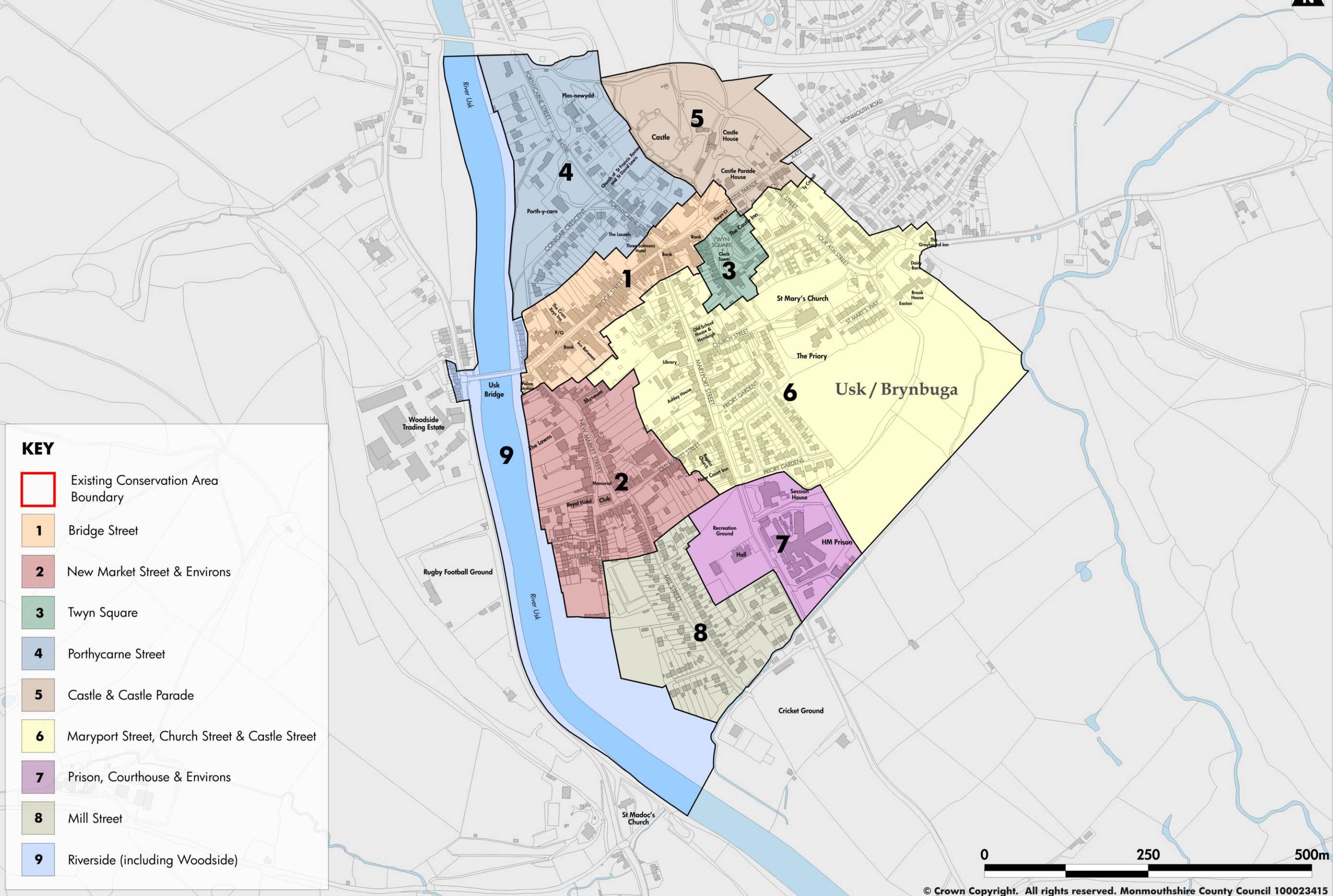


**KEY**

-  Existing Conservation Area Boundary
-  Listed Buildings
-  Buildings making a particular or special positive contribution

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# PLAN 6 CHARACTER AREAS

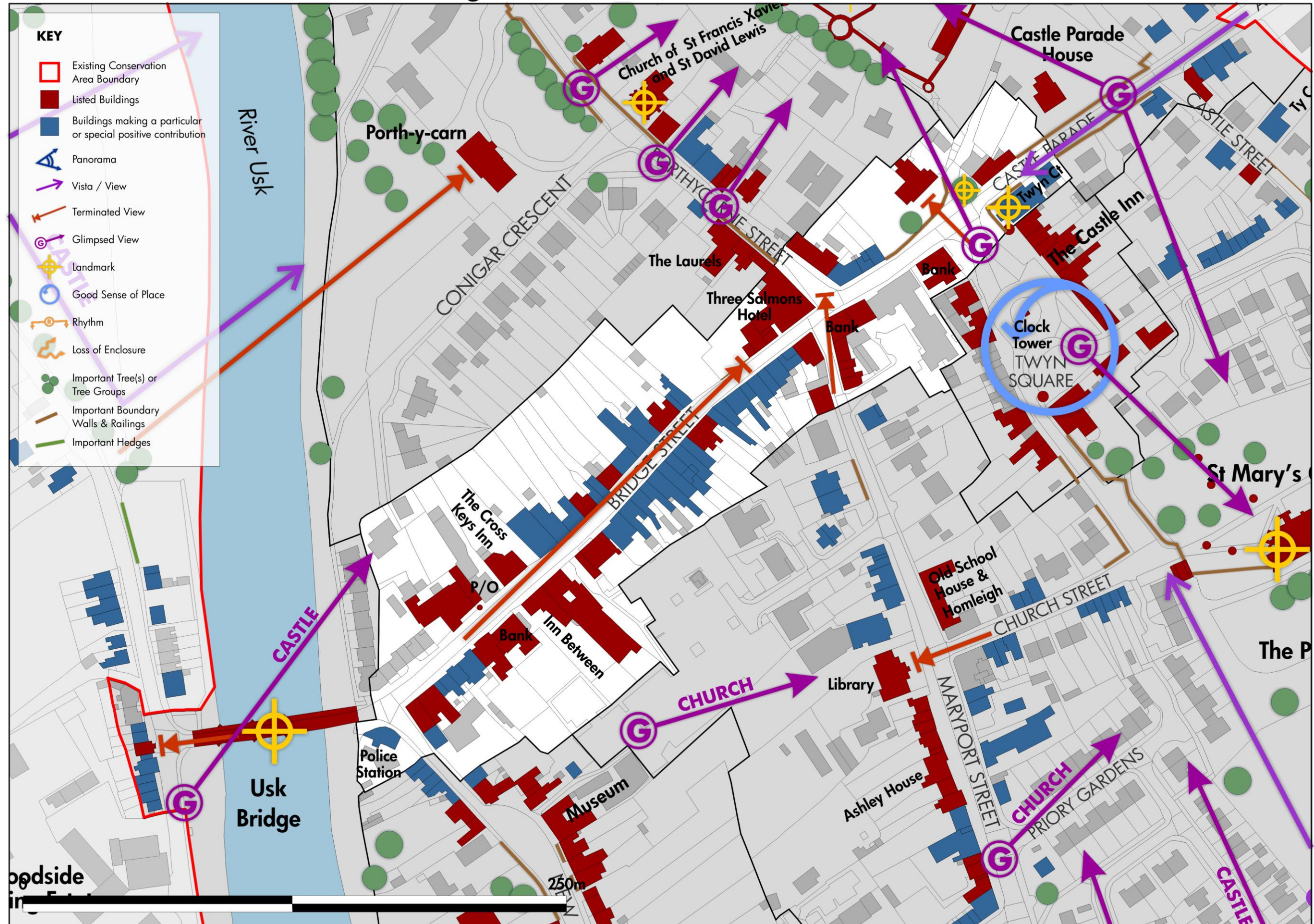


- KEY**
- Existing Conservation Area Boundary
  - 1 Bridge Street
  - 2 New Market Street & Environs
  - 3 Twyn Square
  - 4 Porthycarne Street
  - 5 Castle & Castle Parade
  - 6 Maryport Street, Church Street & Castle Street
  - 7 Prison, Courthouse & Environs
  - 8 Mill Street
  - 9 Riverside (including Woodside)



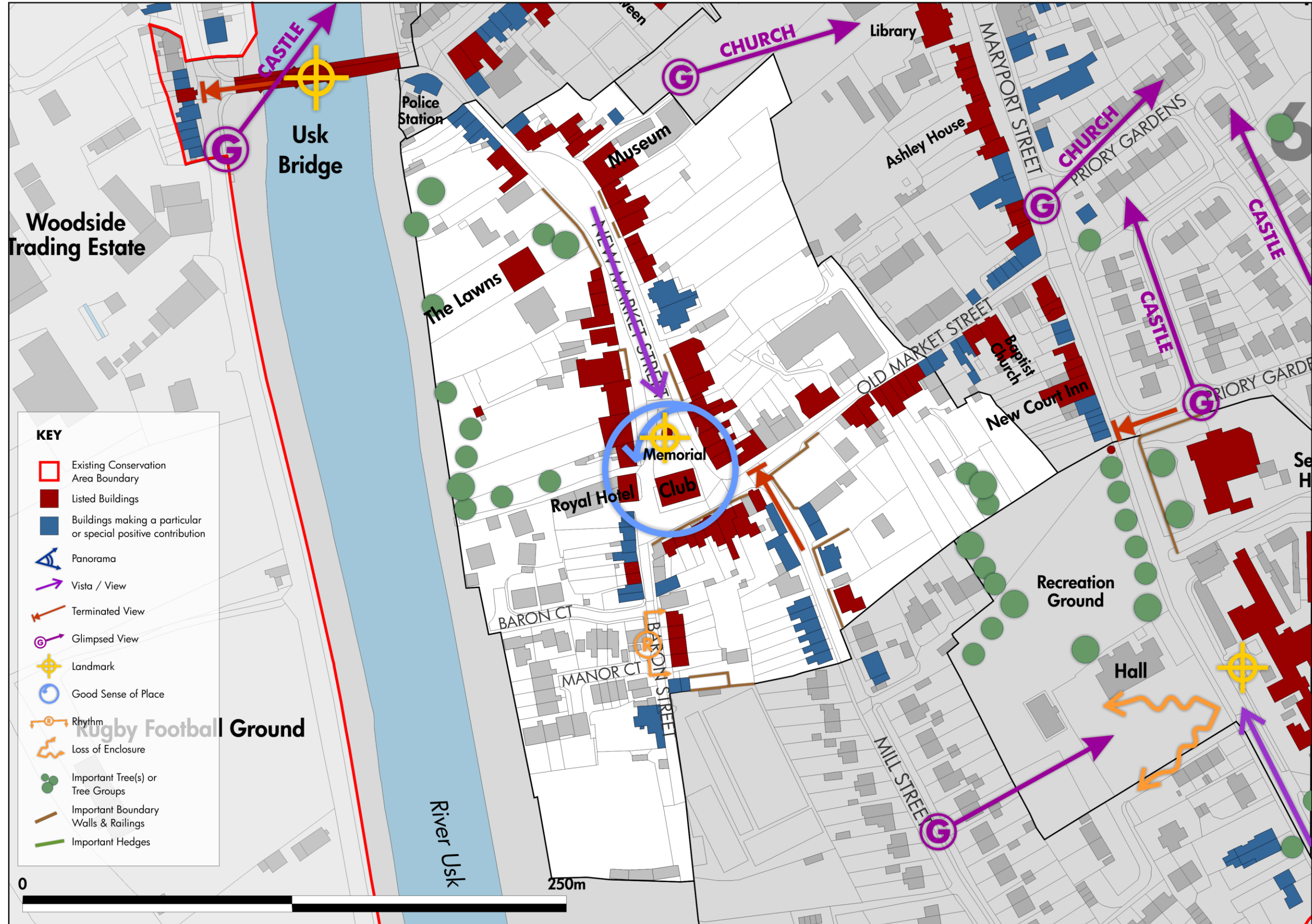
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# PLAN 6A CHARACTER AREA 1 - Bridge Street



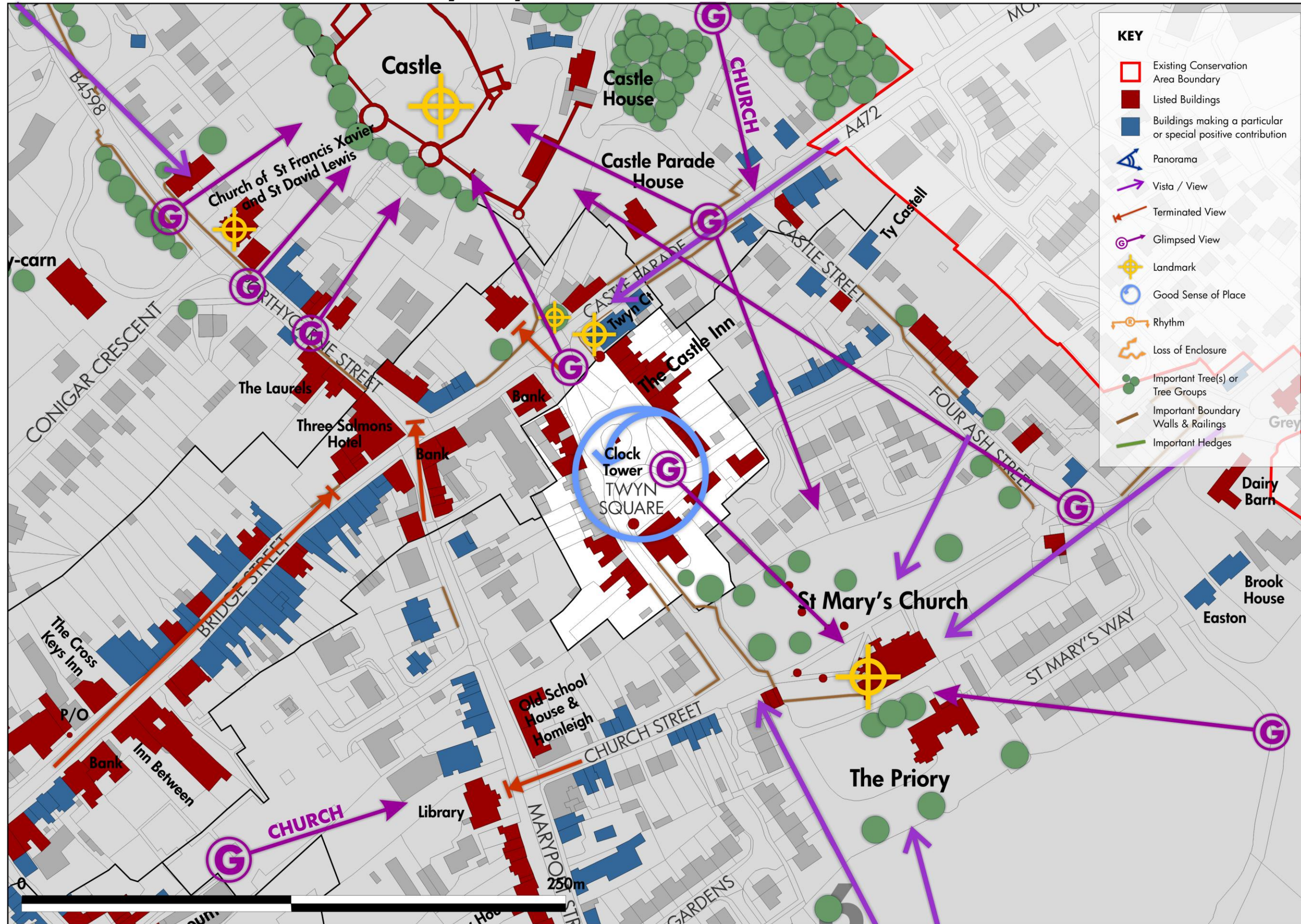
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# PLAN 6B CHARACTER AREA 2 - New Market & Environs



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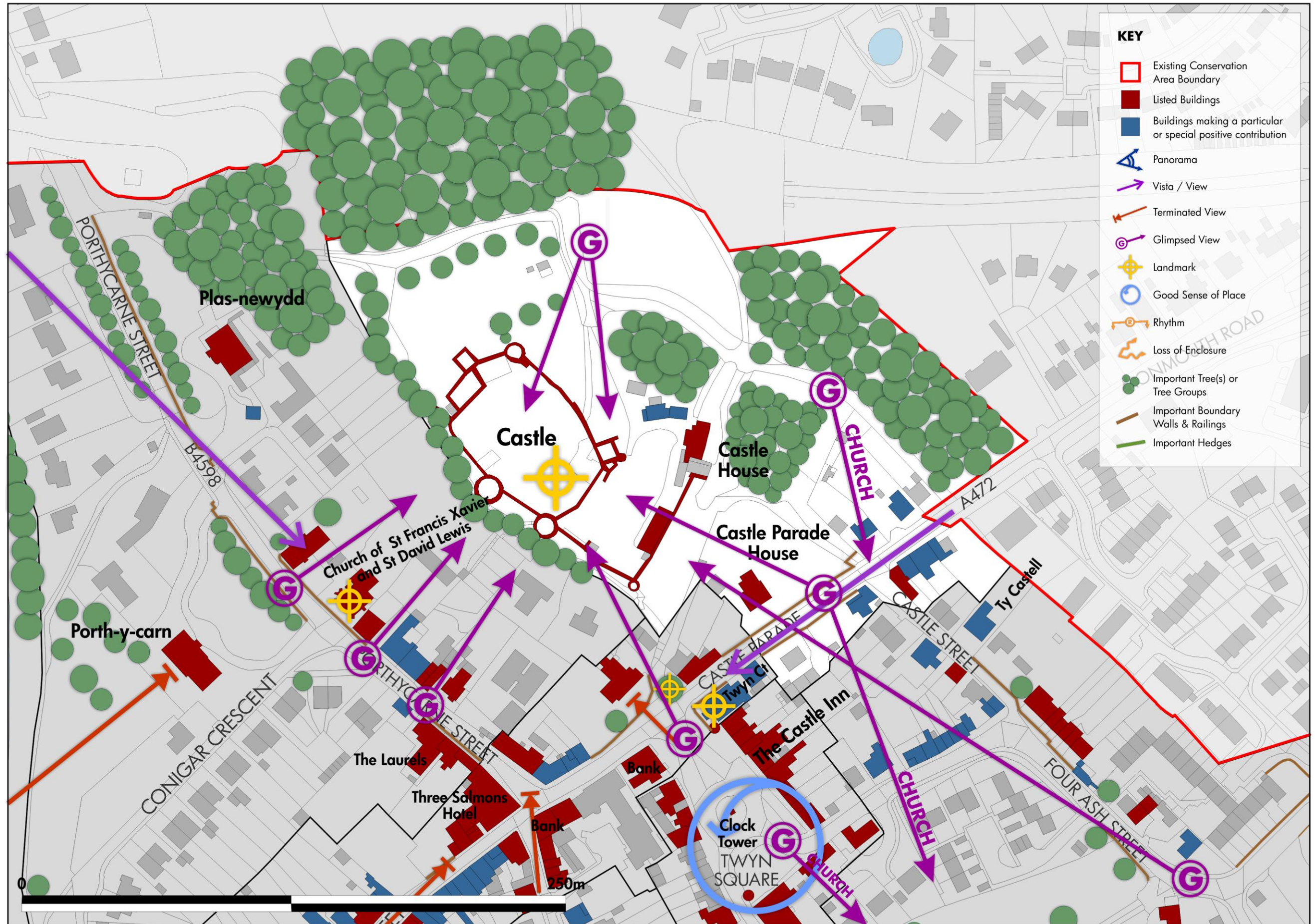
# PLAN 6C CHARACTER AREA 3 - Twyn Square



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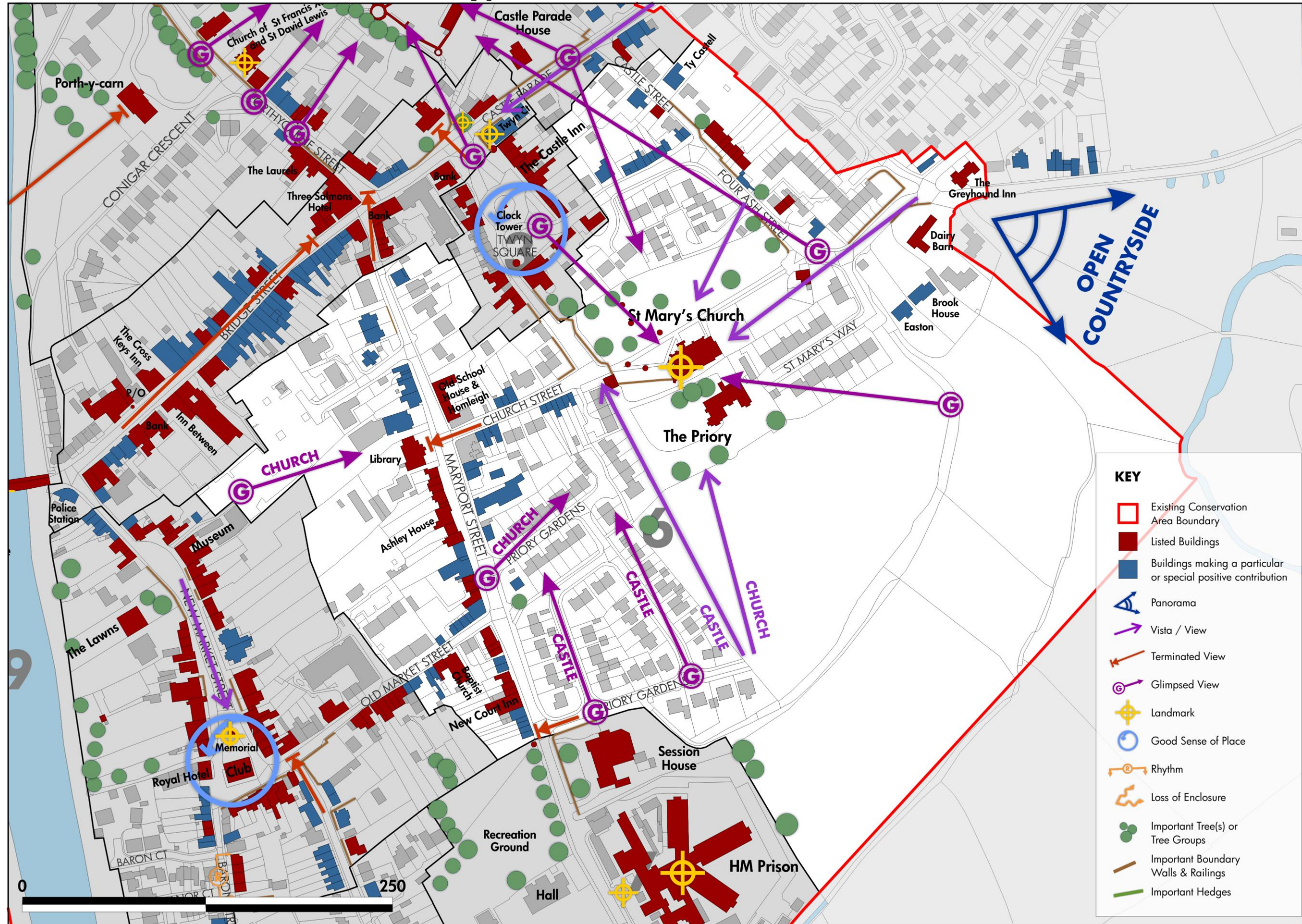


# PLAN 6E CHARACTER AREA 5 - Castle & Castle Parade



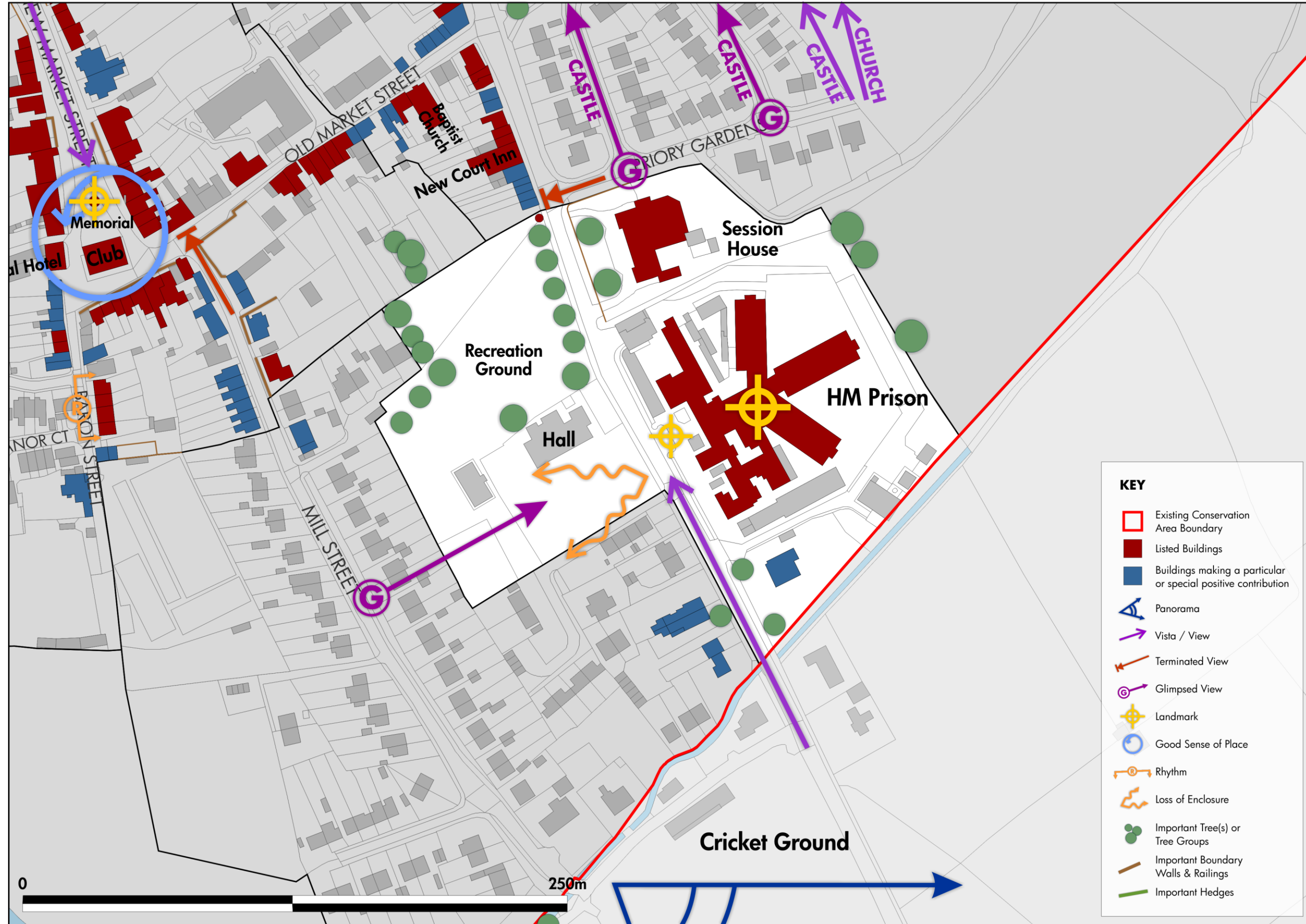


# PLAN 6F CHARACTER AREA 6 - Maryport Street, Church Street & Castle Street



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# PLAN 6G CHARACTER AREA 7 - Prison, Courthouse & Environs

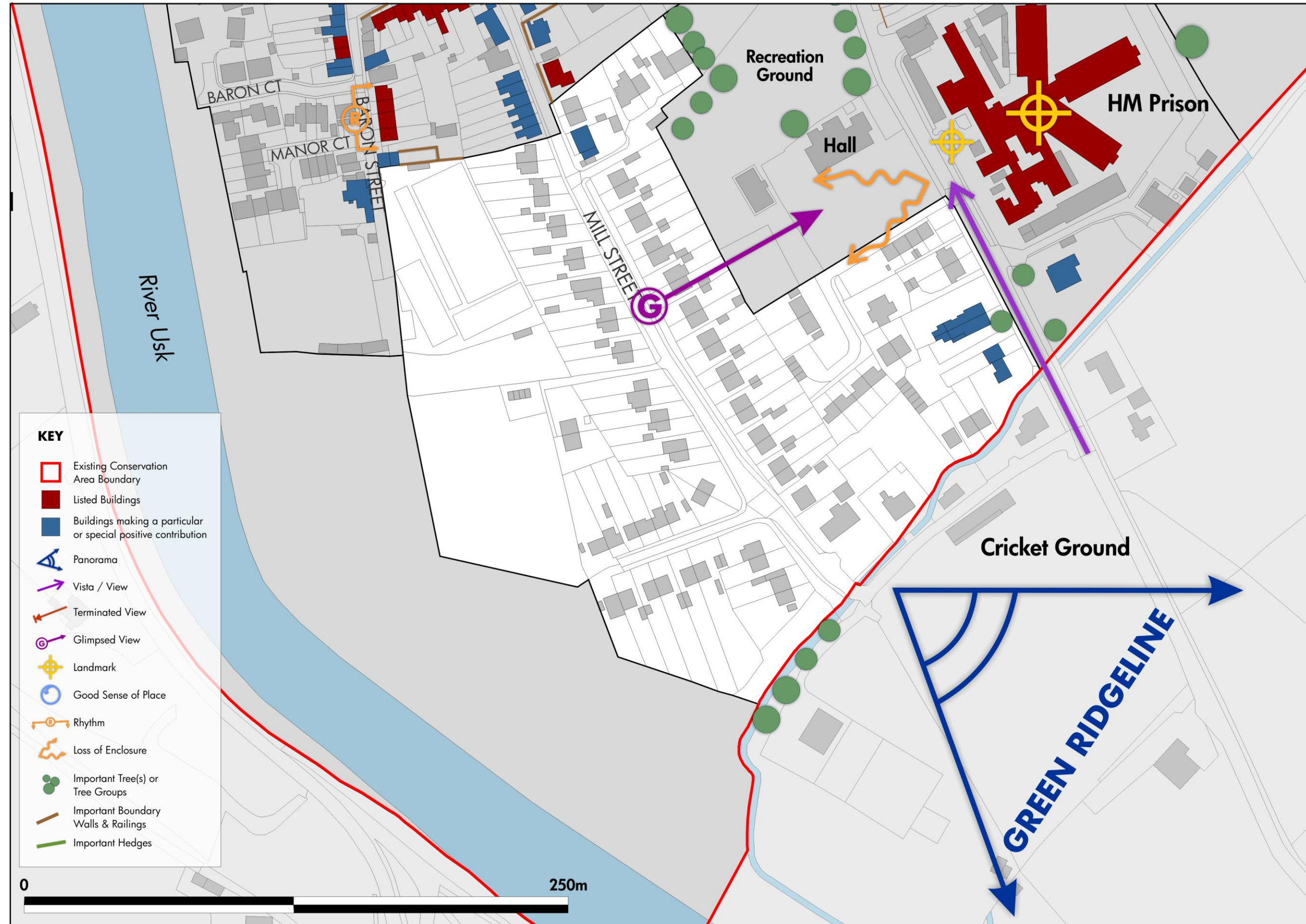


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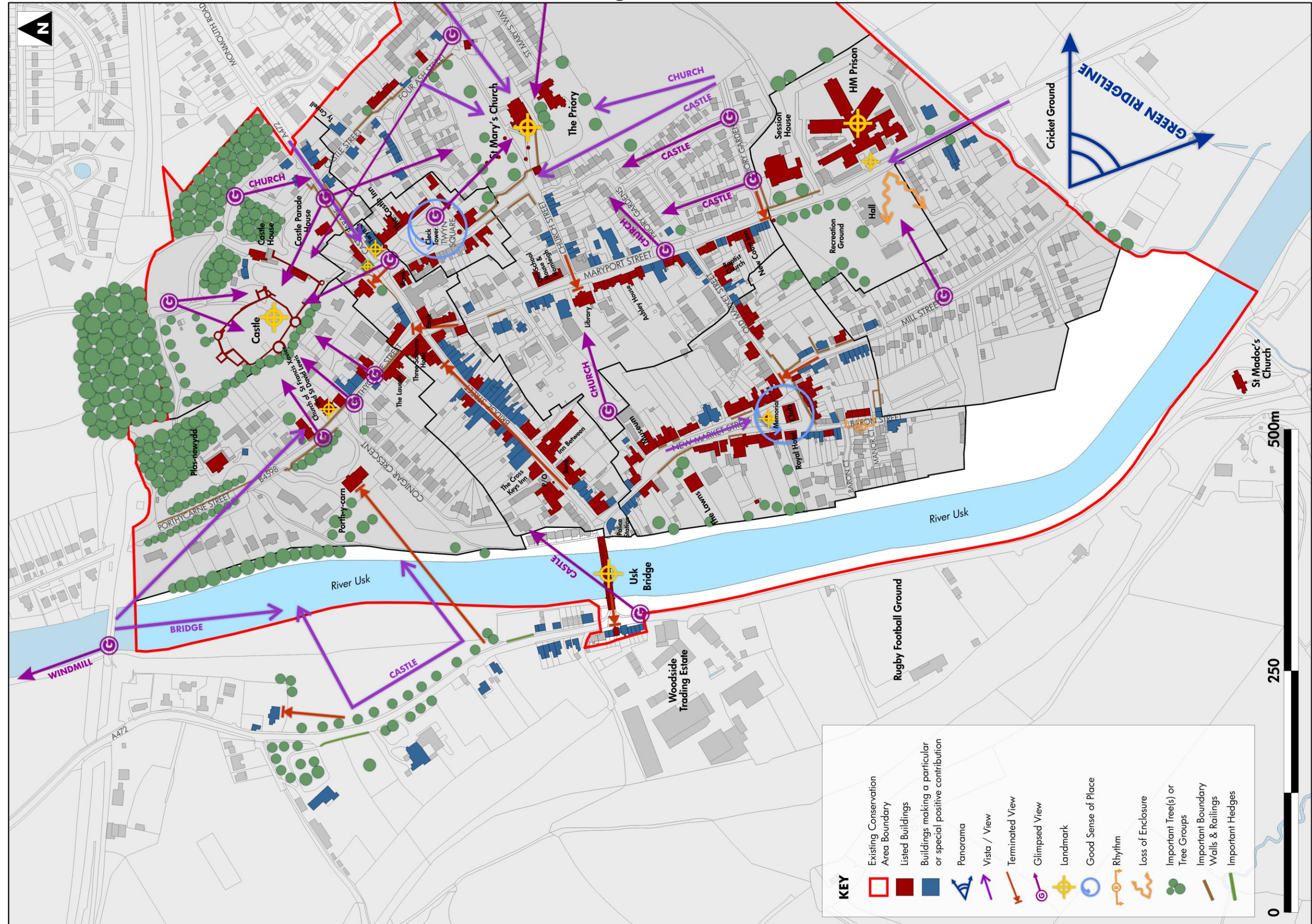
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	Important Boundary Walls & Railings
	Important Hedges

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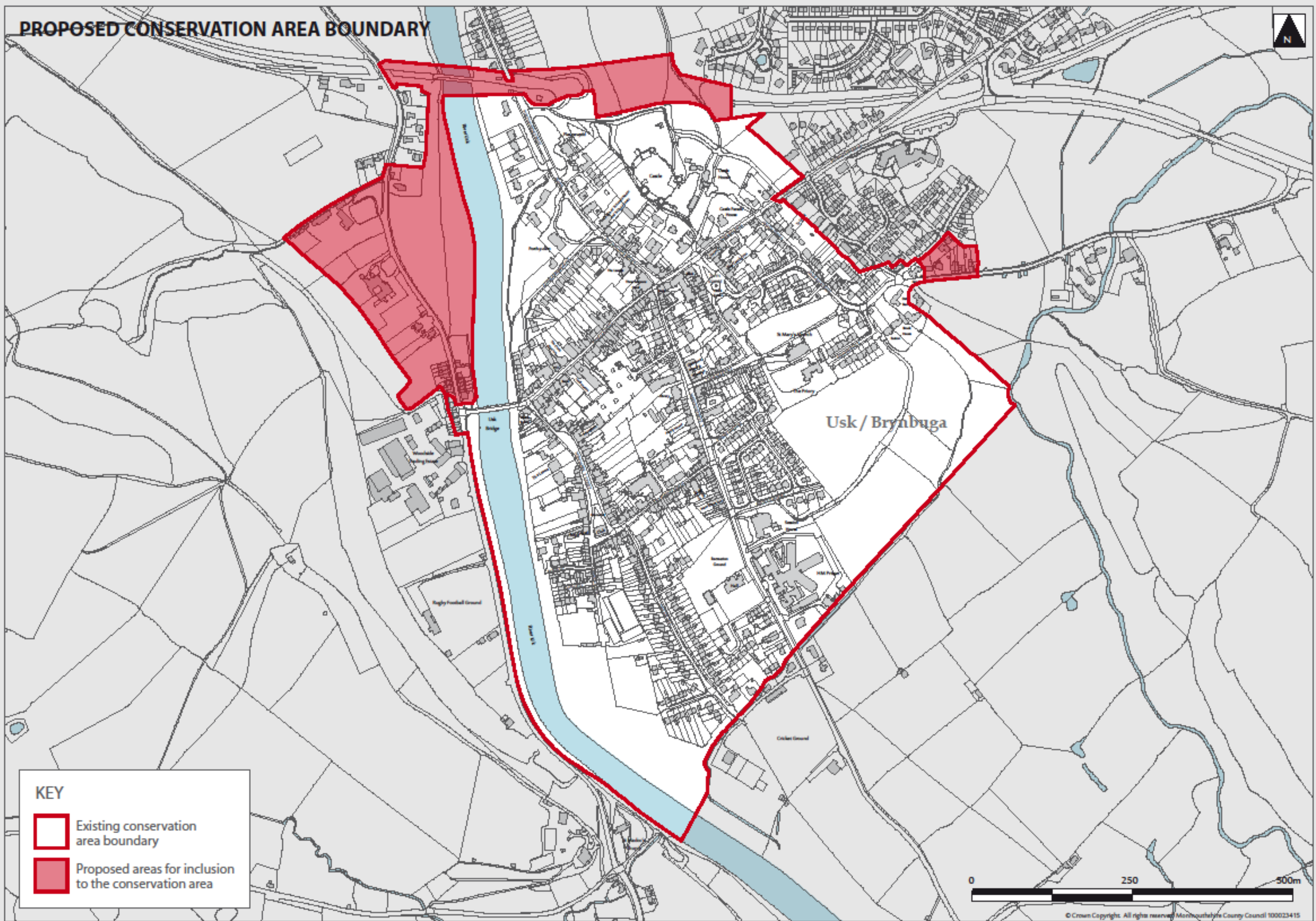
# PLAN 6H CHARACTER AREA 8 - Mill Street



# PLAN 61 CHARACTER AREA 9 - Riverside (including Woodside)



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